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## THE UNION CLUB HOUSE, CHICAGO.

In its report of the recent opening reception at the new building of the Union Club in Chicago, the *Inter Ocean*, of that city, said: "The little reception room at the left of the great hall affords an admirable example of decorative treatment that will at first sight probably strike the observer as eccentric. An oak-panelled dado forms the base above which his color finds its primal play. The wall is in burnt copper and bronze tint. It is laid on in four glazes, and pulled with a comb-brush in light, fantastic spring-like curves. The frieze is in Japanese style, on a steel-gray ground, and has a wave-line belt running through its body that gives figure to the ceiling. The frieze cornice just above is little squares of plastered cornice that is very pleasing in effect and in fine contrast to the color it underlies. The ceiling is laid in dark Japanese blue color over bronze. It has a large wave effect, combed in red and gold, following a curved diagonal direction across the body. The body of the blue ceiling is studded with great and tiny stars, and gives a very delightful and curious effect. The repeated plays of color over the metallic base in the work of the frieze and the ceiling, give a wonderful translucent metallic effect, that is easier to observe than describe.

The cozy reading-room on the right of the hall presents another pleasing display of the decorator's handiwork. The dado was first treated with three coats of thick light paint, then in colors of blue, red and green, and then combed in small circles. This maintains an excellent feeling with the body wall color, which was treated in the same style with light reds and yellow reds, giving a soft lively tone to the apartment. The frieze is colored over a blue ground having a combed wave line, showing incisions in bronze and blue; papier mache rosettes flecked with blue and gold are interspersed through the groundwork of the frieze. The cornice just above is in solid copper-colored bronze. The ceiling has a moresque design in bronze, over a dark gray ground, and bears a very harmonious and restful relation to the decoration of the walls. The furnishings of the room are light cherry, the mantel is pleasingly proportioned, and shows a pretty play of twisted up-rights supporting the shelves, that are divided from the plate-glass mirror they environ by carved lattice work.

The fire-place is surrounded by Chelsea tiles with apple blossoms in design, from Mr. J. J. Low, whose artistic hand has fashioned all the tile patterns used in the club house. The fire-place is backed by a flaming head in relief on a cast iron background. A large Dresden rug covers the floor, that is in complementary accord to the colors of the rooms, and the tapestry covering the furniture. If the two rooms described are striking in their decorative treatment, the spacious parlors that are located upon the left of the hall will strike the beholder with enthusiastic pleasure, as he views the harmonious elegance of his surroundings. A heavy Axminster carpet covers the floor; its colors of blue and tint of yellow is subdued in accord to the prevailing color of the decoration. The dado of the room is in reddish-brown color, as opposing blue, and is combed in vertical pend-

ant ribbons. The wall is solid texture pulled out with the brush. It had first a ground of reddish-brown, then white, and then two coatings and shades of blue paint. This gives a wonderfully soft and translucent effect, with a light blue ground near the frieze, darkening as it approached the dado. The ground work of blue is stenciled over with a greenish shade of yellow. The stencil is a single pattern in the renaissance style, and stops some little distance below the frieze, the immediate space being filled by a pendant frieze in light yellow color, showing to good effect the relation of the cornice. The frieze is rather narrow, has a ground of ivory white, broken with colors from the palette. The design is a plaster festoon in relief that has been touched with greens and white. The effect of these festoons is festal, and not funereal, as some persons might be led to

centers about the chandeliers are in blue and white, repeating the effect of the ceiling onwork and the frieze. The chandeliers of the room were especially designed for their surroundings, and are beautiful works in old brass. All about the room are light brass candelabra that permit of brilliant lighting effect, to show the beauties of the apartment to advantage. The furniture of these parlors is mahogany in unique and attractive designs, upholstered in tapestry. The finish of the apartments is San Domingo mahogany, richly carved. The door jams and base board are very light, not detracting from but adding to the color effects of the interior. Subdividing the parlor into two apartments is an elaborately carved arch and screen of polished mahogany. It is very graceful in design, the curves of the arches taking a pleasing feature, by curved lattice work intervening between their sweep of curve and the ceiling.

The mantelpiece of the northern apartment is a very rich and artistic effect in design and treatment. It is elaborately carved and backed by a number of small beveled plate mirrors, that reflect the beauty of its intricate and delicate carvings and tracery. The portières of the room, that shut off a charming vista of the great oaken staircase, are of rich old gold jute with a scroll in renaissance design applied upon white ground. Gold tassels pendent from gold balls fall over their lower ground of Nile green, giving a decided harmonious effect. The café, comprising the southeastern corner section of this main floor, is another apartment worthy of artistic attention. It is furnished in dark oak, the beautiful tables and chairs in delicate and fanciful designs, are in excellent good taste to the surroundings. An elaborately carved mantel shelf, mirror niched, whose paneled backing extends to the ceiling, is a feature of the apartment. The circular bay afforded by the tower gives the room a beautiful shape and lighting, and affords excellent opportunity for decorating that has been utilized to artistic advantage. The face of the pilasters that bound the opening of the bay have been beautifully decorated with designs of conventionalized corn. The primary metal ground was covered with light green paint, and then translucent white, gaining a wonderful effect in brilliancy of color in luminous quality. The wall has a body color of two shades of terra cotta over a metallic ground, and the frieze has a raised figure worked in by hand showing blue and gold. A band of metal glazed with copper and incised by hand is about the boundaries of the ceiling.

The ceiling is laid up-

on a metal ground, and has an arabesque combed in with a steel brush. At the junction of these arabesques are studded mosaic glasses backed by silver, that give a brilliant effect to the ceiling and its ornamentation. Thrown in a circle in the ceiling about the central chandelier are little squares of opalescent glass, divided by gold lines, and surrounding a conventional flame design. The ceiling of the bay is laid turquoise blue upon a silver ground with an interlacing design of radiating pattern outlined by hand. The field of this radiation is circumscribed by metallic copper band. This band surrounds the central fresco of conventionalized fruits in beautiful colors. The chandelier of this room is a lantern of old brass of unique design. The beautiful terra cotta facing of the fire-place is another artistic feature of the apartment.



ETAGERE IN JAPANESE LAQUER. SATSUMA VASES.

believe, without having observed the feature.

The cornice cove is in rich reddish color, that has combed waves keeping up the effect of the mahogany woodwork finish. The border of the ceiling has been elaborately worked in by hand, showing dental incisions in colors of blue and yellow. The ground of the ceiling in opalescent blue has the texture of tapestry, over this is a beautiful filagree work in arabesque pattern, traced in by hand in gold and yellow. This work extends from the walls a distance of four feet, and is bounded by a band of roughened metallic gold. The field of the ceiling, circumvallated by this golden band, is a light yellow, an excellent contrast to the carpet; it is delicately combed, and resembles some beautiful metallic sheen graven in a multitude of concentric circles. The circle from the